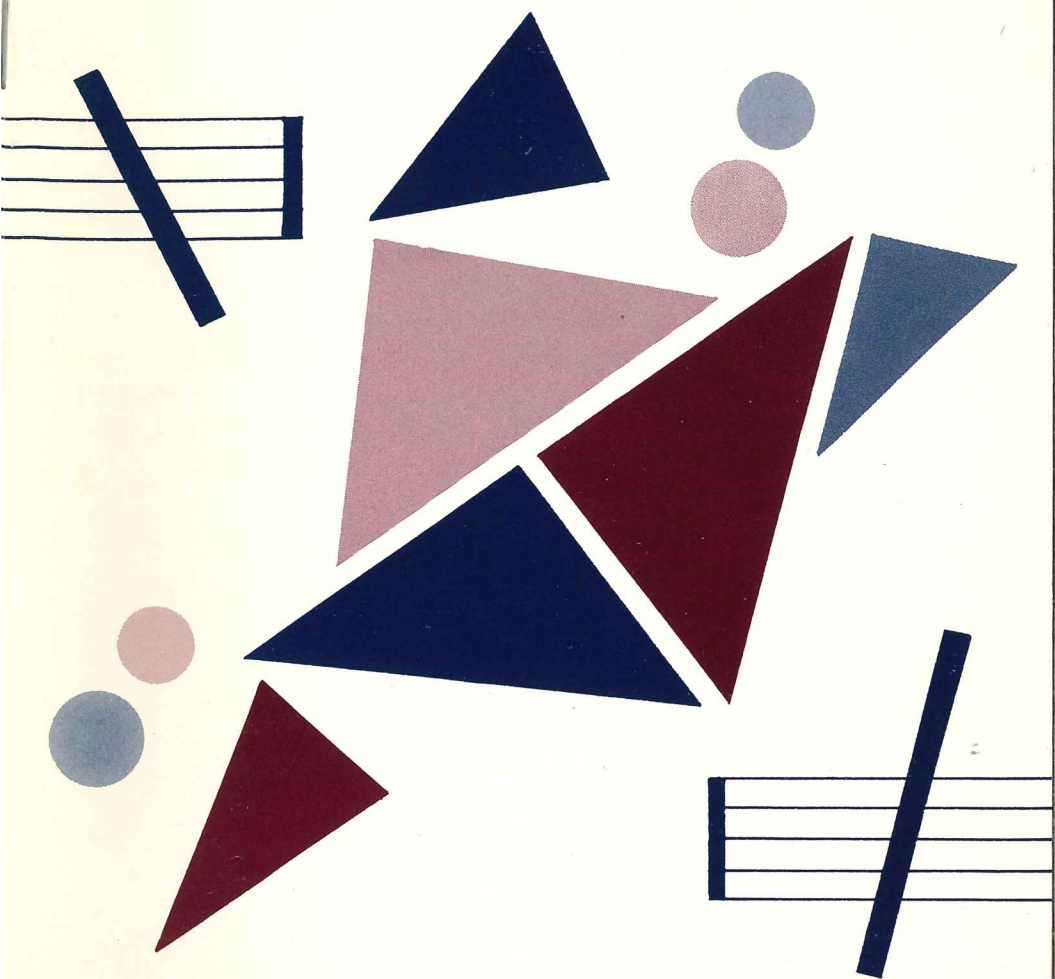


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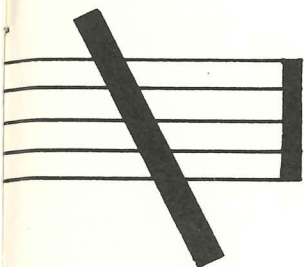
- Saturday,
October 1** The connoisseur's composer **ELLIOT CARTER** (U.S.A.)
Walter Hall, Edward Johnson Building
- Saturday,
November 19** Canadian premieres by **ALEXANDER GOEHR** (Great Britain)
and **RAYMOND LUEDEKE** (Canada)
Word premieres by **TALIVALDIS KENINS** (Canada) and
CHARLES WILSON (Canada)
Walter Hall, Edward Johnson Building
- Sunday,
December 4** World premiere of String Quartet No. 2 by the innovative
composer **MORTON FELDMAN** (U.S.A.)
Walter Hall, Edward Johnson Building
- Friday,
January 13** Compositions for choir and organ by **SVEN-ERIK BÄCK**
(Sweden), **GYÖRGY LIGETI** (Hungary) and **STEFAN WOLPE**
(U.S.A.) featuring the Elmer Iseler Singers; Patrick Wedd, organ;
and Paul Massel, baritone
St. James Cathedral
- Sunday,
February 19** Music in space by **STEVE REICH** (U.S.A.), **JAN JARVLEPP**
(Canada), **JOHN REA** (Canada) and **PHILLIP
WERREN** (Canada)
Great Hall, Hart House
- Saturday,
March 24** **ENSEMBLE KALEIDOCOLLAGE** (France) presents works by
KLAUS HINRICH STAHRER (Germany), **CARLOS ROQUÉ
ALSINA** (Argentina-France), **KLAUS AGER** (Austria), **KAREL
GOEYVAERTS** (Belgium) and **GABRIEL POULARD** (France)
Town Hall, St. Lawrence Centre
- Monday,
April 9** The return of the poetic master of music-theatre
MAURICIO KAGEL (Germany)
Town Hall, St. Lawrence Centre

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- Elliot Carter – Sept. 30 – The Music Gallery
- Morton Feldman – Dec. 4 – The Music Gallery
- Sven-Erik Bäck – Jan. 12 – The Music Gallery
- Films by Kagel – Apr. 6 and 7 – The Funnel
- Mauricio Kagel – Apr. 8 – The Music Gallery

AN EVENING OF PREMIERES

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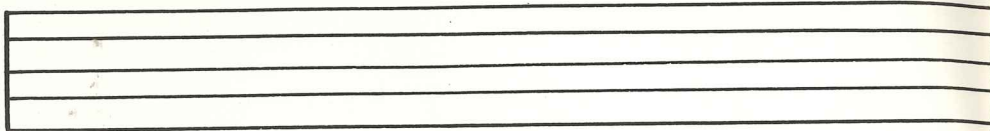
COMPOSITIONS BY:

**ALEXANDER GOEHR
TALIVALDIS KENINS
RAYMOND LUEDEKE
CHARLES WILSON**



**SATURDAY, NOVEMBER 19, 1983
8:00 p.m.**

WALTER HALL, EDWARD JOHNSON BLDG., U. of T.



New Music Concerts

Artistic Director – Robert Aitken

PROGRAM, November 19, 1983

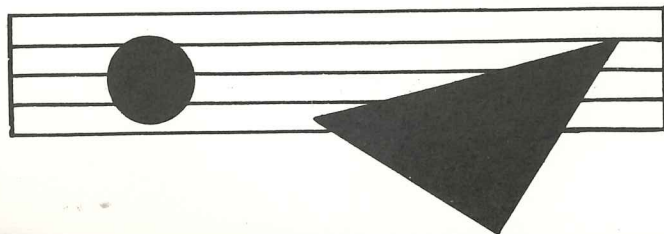
● TWO VOICES (1983)* Charles Wilson

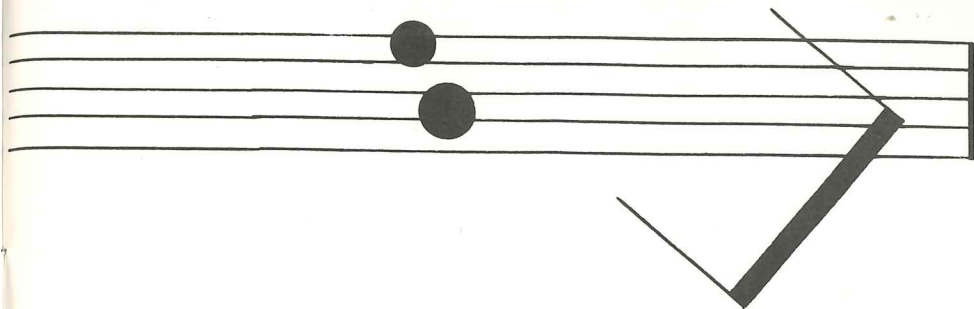
Robert Aitken, conductor
ELEANOR JAMES, mezzo-soprano
James Campbell, clarinet
Marc Widner, piano
Peter Schenkman, cello
Robin Engelman, percussion
Russell Hartenberger, percussion
James Montgomery, electronics

● CONCERTO DA CAMERA NO.2 Talivaldis Kenins
(1983)*

Robin Engelman, conductor
Robert Aitken, flute
George Stimpson, horn
James Spragg, trumpet
Fujiko Imajishi, violin I
Paule Prefontaine, violin II
Katharine Rapoport, viola
Peter Schenkman, cello
Roberto Occhipinti, bass
Russell Hartenberger, percussion

● INTERMISSION





● MYSTERY MADRIGALS (1975) Raymond Luedeke

Robin Engelman, conductor
Robert Aitken, flute and piccolo
James Campbell, clarinet
Fujiko Imajishi, violin
Peter Schenkman, cello
Russell Hartenberger, percussion

● SONATA ABOUT JERUSALEM (1970) Alexander Goehr

Alexander Goehr, conductor
KATHERINE TERRELL, soprano
THOMAS GOERZ, bass-baritone
Members of the OPERA IN CONCERT Chorus
Robert Aitken, flute
James Campbell, clarinet
George Stimpson, horn
James Spragg, trumpet
Kenneth Knowles, bass trombone
Marc Widner, piano
Fujiko Imajishi, violin
Peter Schenkman, cello
Roberto Occhipinti, bass
David Yung, boy's voice

*The world premieres on this program, Two Voices and Concerto da Camera No.2, were commissioned by New Music Concerts with the assistance of the Ontario Arts Council and the Canada Council respectively.

New Music Concerts

Board of Directors: Norma Beecroft, president; Robert Aitken, artistic director; John Beckwith, vice-president; Joseph Macerollo, secretary; Michael Koerner; Edward Laufer; Mary Morrison.

Kathleen Hodgson, concert coordinator
Stephen Wingfield, stage manager
Kathrine McMurdo, program design

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The focus of the celebration is November, the anniversary of the very first Council meeting.



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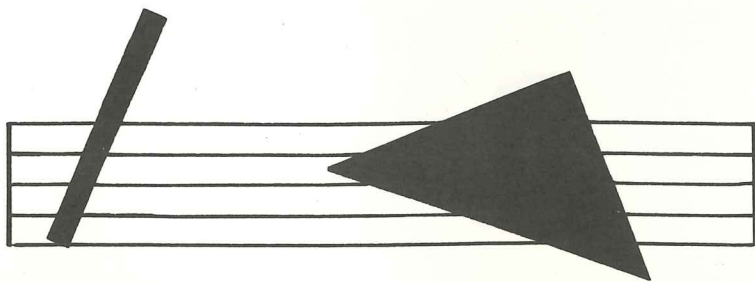
CHARLES WILSON

Charles Wilson earned his Mus.Bac. and Mus.Doc. at the University of Toronto in 1952 and 1954. His compositional career developed under the guidance of Godfrey Ridout and later during two sessions at Tanglewood, Massachusetts under Lukas Foss, Carlos Chavez and Aaron Copland.

His musical career spans thirty years as a teacher in all levels of education from public school to university, and as a choral conductor, notably with the Bach-Elgar Choir of Hamilton, and as chorusmaster with the Canadian Opera Company.

Well known as an opera composer (Heloise and Abelard, Psycho Red, Kamouraska), Wilson's output includes many chamber and orchestral works as well as choral and solo vocal pieces, reflecting a long and fruitful interest in the human voice.

At present, he is professor of music in theory and composition at the University of Guelph and has, in recent years, expanded his musical awareness and interest to the field of electronic technology. The present composition Two Voices may be considered the first fruits of that interest in electronics coupled with the abiding love of the human voice.



TWO VOICES

The five poems chosen from the poetry of Gwendolyn MacEwen reflect in many ways the vast and traumatic changes in human consciousness and our perception of the universe in which we have our being in this 20th Century - changes which range from the nature of the physical universe expressed in sub-atomic particle theory and relativity theories to the nature of the human mind inaugurated by the investigations of Freud and Jung.

The first poem, "Universe: and", speaks of our traditional beliefs and convictions - our "mythology" - and its inability to come to terms with the new sensibility - "the machines of our myth grind down...rusting the wheels of human sense."

Its companion poem - "Universe and: the Electric Garden", conjures images of the physical forces which hold our universe together, the gravitational forces, the electromagnetic force, and the strong and weak forces formulated in the theories and discoveries of the New Physics - "the dancing patterns of organic energy" implied by the famous equation of matter and energy.

The third poem, "The Metallic Anatomy", documents, in graphic terms, the schizophrenic split of the human conscious - our dualistic way of viewing reality as being "out there" and "in here", and the traumatic consequences of such dualisms created by the human mind.

The fourth poem, "Two Voices", speaks of "love" as the spiritual "force" that can heal the dualisms and distinctions we make between human nature and its environment. The voice of "love" sets forth the consequences of its denial by the human spirit, and the human voice responds in its acceptance of the binding principle of "love".

The final poem, "The Love-clock", summarizes the essential organic "oneness" of nature - the spiritual unification of inner and outer reality, of mind and body, of space and time. It is, in effect, the emergence of a new "mythology" - a way of viewing our two worlds "out there" and "in here" as one world, and it brings us full circle to the first poem - the disintegration of the old mythology.

Musically speaking, I have attempted to create my own tonal universe, my own mythology, as it were (which is obviously in accord with that of the poet), and to set it forth as clearly and concisely as possible, trusting that its musical language is a faithful embodiment of my own beliefs and convictions, my own reality.

- C.M. Wilson

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TALIVALDIS KENINS

Composer, teacher, and pianist, Talivaldis Kenins was born in Liepāja, Latvia in 1919 and emigrated to Canada in 1951. Mr. Kenins began teaching at the University of Toronto in 1952 and was coordinator of the composition division from 1977 to 1979. Presently he is professor of counterpoint and composition. He served as president of the Canadian League of Composers in 1973 and 1974.

As a student, Kenins studied at the State Conservatory at Riga with Joseph Witohl and at the Paris Conservatory with Simone Plé-Caussade, Olivier Messiaen and Tony Aubin. Upon graduation from the Conservatory in 1950 he was awarded a number of prizes including the coveted First Prize in composition. He first reached international recognition that year when his Septet was presented by noted German conductor Hermann Scherchen at the Darmstadt Festival. Kenins' large output includes numerous chamber works and seven symphonies. Over the years, Talivaldis Kenins has become one of Canada's most frequently commissioned composers.

The Canadian Electronic Ensemble 1983-4 Concert Season

- Dec 2,3** New work by Thrower; Guest composer Bill Buxton;
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- Feb 3,4** Joseph Macerollo joins the CEE in a programme of new
 and old by Farrell, Lake, and the CEE.
- Mar 9,10** The French Connection, featuring Marcelle Deschenes and
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CONCERTO DA CAMERA NO. 2 (1983)

This piece is a sequel to the Concerto da Camera No. 1 which was written in 1980 and scored for piano and a chamber group. The Concerto da Camera No. 2 follows a certain line of my compositions which started with the 1949 Septet when I discovered that the "concertante" style suits well my means of musical expression. This baroque method of interweaving instrumental dialogues in imitative or antiphonal techniques, occasionally in a virtuosic context, is for me quite a convenient device (or form, if you wish) around which to order my melodic, rhythmic and contrapuntal material. The use of such patterns has changed over the years but their basic concept remains largely the same.

When making the initial sketches for this Concerto I introduced the percussion to encourage myself in writing a "divertissement" in some kind of a French mood. However the work soon proved to be in the "concertante" tradition again, hence the title. The solo part stands out as a vehicle for virtuosity, but the two "obbligato" brass instruments (French horn and trumpet) have their share of technical display, as well as the percussion in some passages. The string passages (to be expanded on some occasion to a larger string group) provides the unifying factor and forms the main body. The four movements (Molto moderato; Vivace quasi presto; Lento espressivo; Vivo e agitato) follow a traditional slow-fast-slow-fast succession of rather tightly structured elements, with some occasional "piquanterie". which hopefully will betray the lighthearted character of this musical entertainment. The work is dedicated to Robert Aitken, to whom I am indebted for a number of superb performances of my works.

- T. Kenins

RAYMOND LUEDEKE

Born 1944 in New York, Mr. Luedeke has lived at various times in Japan and Austria as well as in five different areas in the United States, and since 1981, in Canada. His musical background is similarly varied, including experience conducting and performing with symphony orchestras, opera companies, jazz bands, military bands, and contemporary music ensembles. He is presently associate principal clarinet with the Toronto Symphony.

As a composer, he has written for a wide variety of ensembles, including symphony orchestra, concert band, and chorus as well as for various chamber music combinations. His most recent compositional credits include the orchestral prize from the International Horn Society for Fancies and Interludes III, both first and second prizes in the 10th annual Percussive Arts Society Composition Contest, and the Roy Thomson Hall Inaugural Fanfare Competition.

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GENERAL MANAGER

MYSTERY MADRIGALS (1975)

Mystery Madrigals was composed during the summer of 1975 while I was studying at Northwestern University with Allen Stout. At the time, I was passionately interested in the five-voice madrigal of the 16th-century composer, Claudio Monteverdi. I was particularly impressed by the way in which he made expressive little motives flower into longer phrases and by the way in which he orchestrates five voices as a collection of duos, trios, quartets and solos.

The titles of the individual movements of Mystery Madrigals are meant to be evocative without being precise - a mystery.

I The Harp

A single pitch grows into a long phrase. Later the five voices are tied together in various pairs or trios. For instance, shortly after the opening the clarinet plays a loud, accented, percussive figure which is imitated by the pizzicato of the cello and then by a percussive figure in the drums. This trio is counterpointed by a soft, melodic duo, the flute and violin, which outline a D-major chord in the background.

II Moonmarks

A melody played in a narrow compass by flute and clarinet grows into a much wider range. This same procedure is repeated in various ways in the course of the movement.

III Light's Marination

A band (all the pitches within a particular interval) of sound is defined by various duos and trios. The prominent resultant tones produced between piccolo and Eb clarinet are a particular feature of this movement. That is, when the two instruments are playing together in the high range, a third pitch will be heard quite distinctly.

IV Theatre of the Gods

This movement takes the form of a theme and eleven variations, with the percussion acting independently. The initial violin chords are an introduction. The theme is then stated by the cello. In the first variation the violin states the theme (already greatly varied) counterpointed by the cello. In the second variation the clarinet and flute act as a duo against the violin and cello duo. Similarly, in each variation that follows, the five instruments are grouped in various pairs and trios. Variation Eleven, a coda, is organized around an extended cello cadence.

- Raymond Luedeke

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ALEXANDER GOEHR

Alexander Goehr, born in Berlin in 1932, studied composition with Richard Hall at the Royal Manchester College and while there founded the New Music Manchester Group. It was at this time that his first compositions were performed and published. On leaving Manchester he was awarded a French Government Scholarship and went to study at the Paris Conservatoire with Olivier Messiaen, and privately with Yvonne Loriod.

Goehr has received commissions from a great variety of organisations and his music has been performed in most parts of the world. International commissions include his opera Arden Muss Sterben, (to a libretto by Erich Fried), by the Hamburg State Opera which performed it in 1967. It received its British premiere with the New Opera Group and the London Sinfonietta in April 1974.

In 1967 Goehr formed the Music Theatre Ensemble for the Brighton Festival. The Ensemble's repertoire include the three music theatre works which form Triptych, written for the Ensemble (of which tonight's work is the third. The others are Naboth's Vineyard and Shadowplay). The Music Theatre Ensemble has appeared at the Brighton, City of London, and Edinburgh Festivals and on television and radio.

Alexander Goehr was appointed Professor of Music at the University of Cambridge in 1976.

SONATA ABOUT JERUSALEM (1970)

Sonata about Jerusalem was written in 1970 and first performed in January 1971 in Tel Aviv and Jerusalem.

It is based on texts derived from the "Autobiography: of Obadyah the Roselyte and other Hebrew texts of the 12th century. Obadyah was originally a monk from Oppido in Italy. He became a Jewish convert and fled to the East where he travelled and observed the Jewish communities in Jerusalem, Syria and Persia. The fragments of his autobiography include a Latin text transliterated into Hebrew Letters.

"Sol convertetur in tenebris et luna in Sanguinem antequam veniat dies Domini magnus et horribilis".

("The sun shall turn into darkness, and the moon into blood, before the great and terrible day of the Lord come".)

-Joel 11.31

The setting of this text for female voices is used as a refrain.

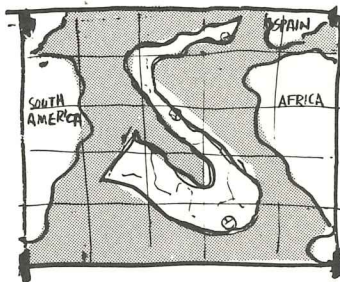
The first section of the piece show the conditions of the Jews in Bagdad. By order of the governor, Abischogea, they are to wear badges on their heads and round their necks. The women are to wear one red shoe, one black. They are to wear bells to distinguish them from the women of Bagdad. They are beaten cruelly by their overseers.

A rumour comes to the land of a false "messiah" (Schlomo ben Dugai) who will rescue the people and bring them back to Jerusalem. The news is brought by a crazed girl. The Jews, described as the "wisest of all the Jews" - don green clothes - the colour of paradise. They climb to the roofs of their houses and await a miracle. As night falls they seem to see a vision of Jerusalem; in their ecstasy they seem to become a great bird: they fly.

But the morning light finds them still on their roofs. Shamefully they descend among the jeers of the people. A child mocks them: "Ha! They thought to fly to Jerusalem! But to fly, you must have wings."

The Sonata about Jerusalem is dedicated to Mrs. Reche Freier of Jerusalem. It was performed first in Hebrew. The present English version is by the composer.

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ELEANOR JAMES

As a youthful Rosina in Rossini's The Barber of Seville, the grandmother in Janacek's Jenufa and as a seductive Carmen, Eleanor James has earned the accolades of Toronto critics for these and many other Canadian Opera Company roles. Her accomplished vocal skill, sensitive acting and attractive stage presence have enabled her to add more than twenty roles to her repertoire since 1979. She has been a charter member of the COC Ensemble, a guest artist with the Toronto Symphony and a soloist with Toronto's Opera In Concert series. Recently Miss James created the role of Hasroet in Murray Schafer's work RA, This season she will appear in the lead role of Rossini's La Cenerentola with the Southern Alberta Opera Association and as Bianca in Il Giuramento with Opera In Concert.

KATHERINE TERRELL

Katherine Terrell, soprano, has performed with symphonies and opera companies throughout the U.S. and Canada including the Stratford Festival (Josephine in H.M.S. Pinafore), Opera Columbus (Donna Elvira in Don Giovanni), Artpark and in Kitchener-Waterloo (Rosalinda in Die Fledermaus), plus title roles with Opera In Concert, the Guelph Spring Festival, and Chautauqua Operas. She has appeared with the Calgary, and Hamilton Philharmonic, the National Arts Centre Orchestra, the Toronto and Syracuse Symphonies and as Maria in West Side Story with the Chicago Symphony.

Most recently she was heard in Elliott Carter's Syringa with New Music Concerts and as Isis in Schafer's RA. Also for NMC she created the role of the Princess in Schafer's Princess of the Stars and recorded Eros in the Juno Award nominee Loving.



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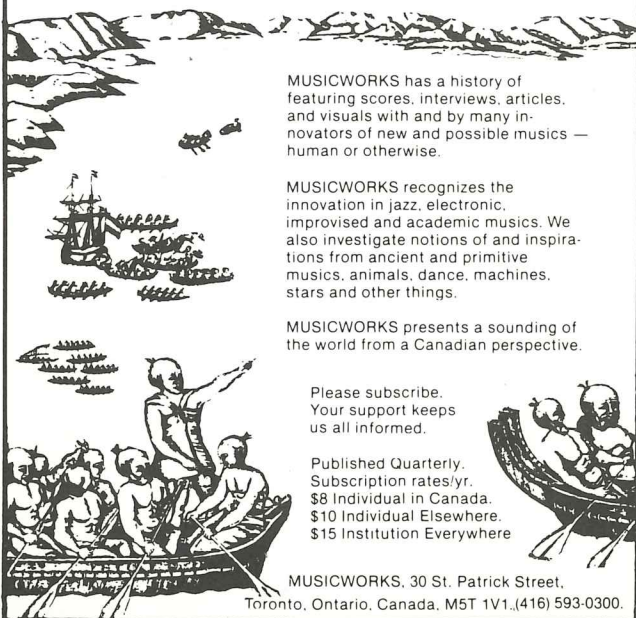
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Upcoming engagements include appearances with the Cincinnati, and Winnipeg Symphonies and as Musetta in La Bohème with the Canadian Opera Company.

THOMAS GOERZ

Goerz has studied with such eminent teachers as Daniel Ferro, Leopold Simoneau, Louis Quilico and Gary Relyea. His professional repertoire includes Don Alfonso, Così Fan Tutte with the Canada Opera Piccola; Colline, La Bohème with the Manitoba Opera Association; Jo, in the world première of Shivaree with Comus Music Theatre; and Theseus in Midsummer Night's Dream at Festival Ottawa. Future engagements for Mr. Goerz include Mozart's Mass in C Minor with the Toronto Orpheus Choir, and the role of Alidoro in La Cenerentola with the Southern Alberta Opera Association.

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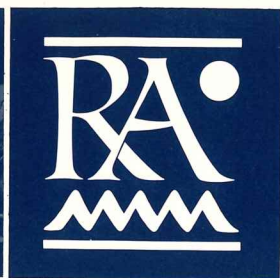
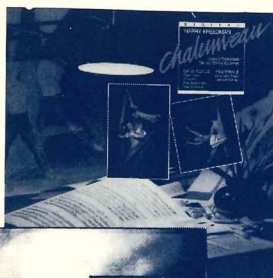
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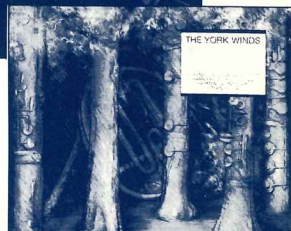


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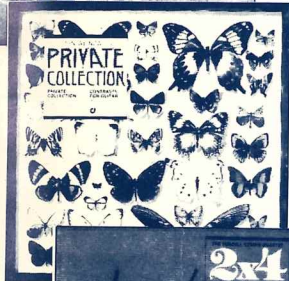
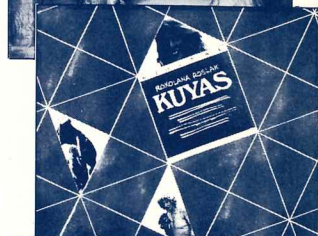
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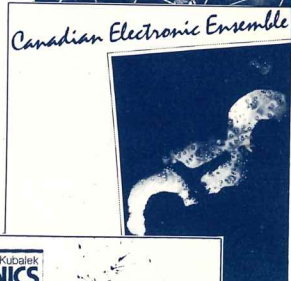
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Their works have been recorded on the Melbourne label (JEAN PICHÉ and ROBERT ROSEN) and CBC's RCI label (JOHN BURKE). DENYS BOULIANE was named Composer of the Year by the Canadian Music Council in 1983.

Others have had their works applauded abroad. FRANCIS CHAN won second prize in the Béla Bartók International Composers Competition in Hungary in 1982; works by JEAN PICHÉ have been performed at the Bourges International Festival of Experimental Music in France; ROBERT ROSEN was a finalist in 1982 in the Indiana State Contemporary Music Festival Orchestral Composition Competition; "Fusion" by PIERRE TROCHU was chosen as the Canadian submission in the World Music Days festival in Denmark in 1983.

Several winners have received commissions: HARRY KIRSCHNER from the Montreal dance company Le Groupe de la Place Royale; JEAN PICHÉ from the CBC, New Music Concerts and from the Vancouver New Music Society; JOHN BURKE from the CBC Vancouver Chamber Orchestra; ROBERT ROSEN from the Banff Centre.

Other winners who have distinguished themselves are LINDA BOUCHARD, TIMOTHY BUELL, RICHARD GIBSON, KEITH HAMEL, JAN JARVLEPP, JEAN LAPLANTE, DAVID S. LYTLE, JOHN OLIVER and DOUGLAS SCHMIDT.

You are invited to join the vanguard of Canada's exciting young composers. Deadline for entering the P.R.O. Canada Young Composers' Competition is April 30 and application forms are available from P.R.O. Canada's three offices.



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